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# THE BUILDING REVIEW



AUGUST, 1921

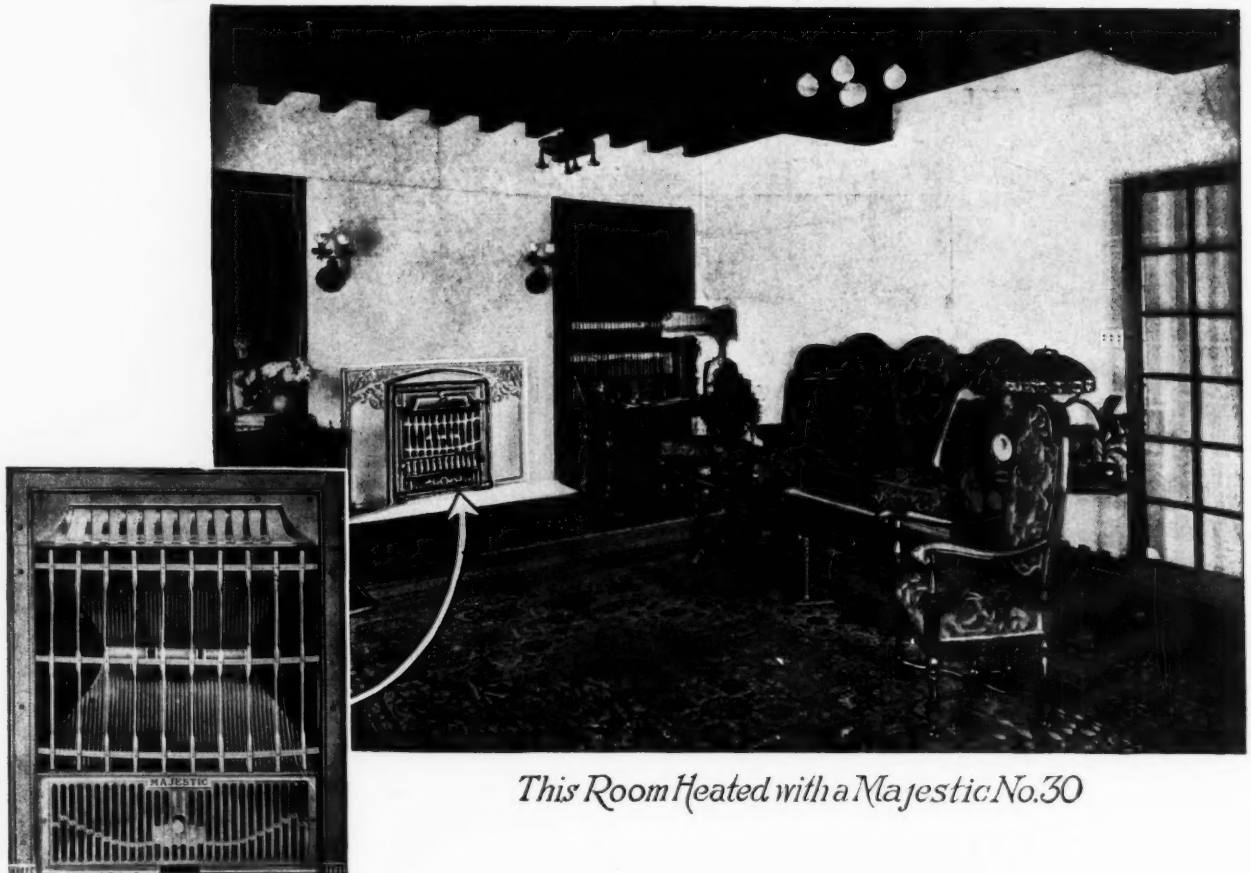
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AUGUST, 1921

No. 2

Associate Editors—HARRIS ALLEN and HENRY H. GUTTERSON.

Business Manager—E. D. McDONALD.

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# *The* BUILDING REVIEW

VOL. XX

SAN FRANCISCO, AUGUST, 1921

No. 2



ENTRANCE TO MRS. E. E. EASTON'S HOUSE, LOS ANGELES

## DOMESTIC ARCHITECTURE IN CALIFORNIA

HENRY H. GUTTERSON

During the last few years, the people of the Pacific states, and particularly of California, have had a peculiarly great opportunity to develop their domestic architecture.

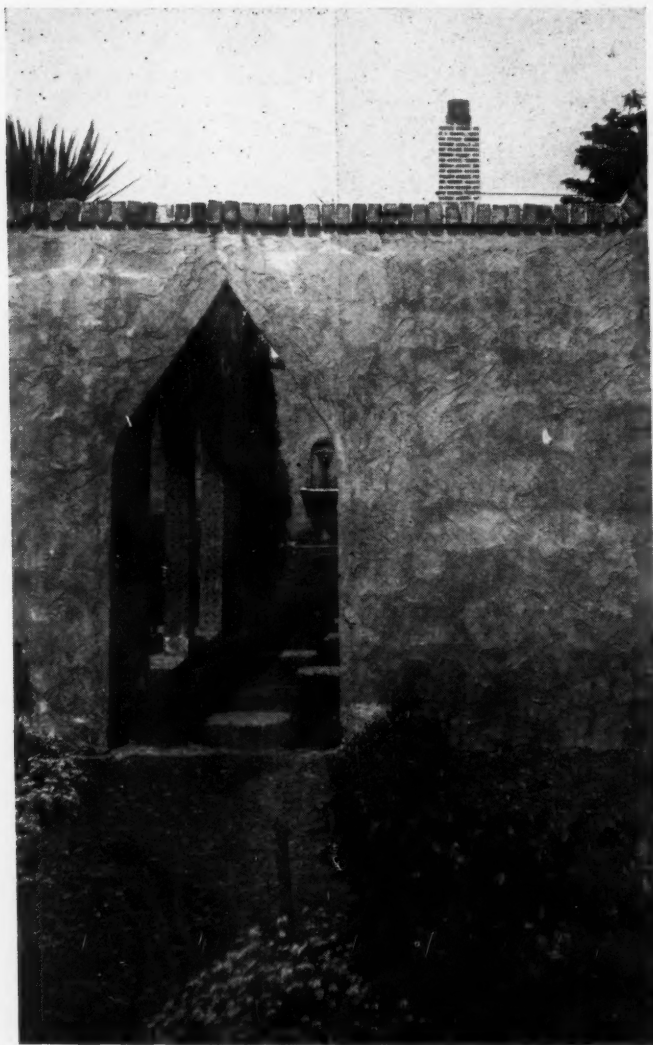
With the constantly growing influx of home seekers has come a great demand for the careful study of the home and its environs. And along with this influx has come a good measure of talent—architects, decorators, landscapers and artisans—to put new stimulus into the situation. Those who had guided the old order of things have kept such a firm hold on traditions as to make any too

radical steps impossible while the newcomers with their fresh vision, enthusiasm and determination to succeed in the land of their choice, have been of invaluable aid in grasping existing precedents and conditions and assisting in their development. The combination has been most fortunate, and the results have won quick and universal commendation throughout the country as is testified to by travelers and press alike.

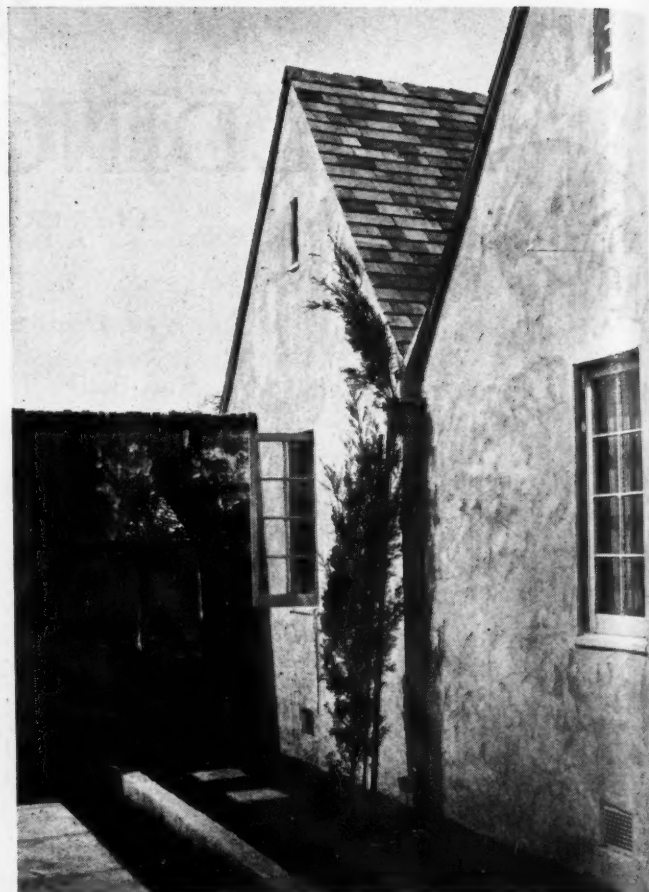
It is no more than natural that this development in domestic settings should take place in California, for scenically, climatic-

ally and even socially the conditions are most favorable. These very conditions have attracted the types of clients and advisers who have in turn grasped the significance of the conditions and developed them. The great spaces of sea, mountains, valleys and deserts have all contributed to a freedom from the restricting conventionalities of the older communities and helped toward a spontaneity and individuality of expression that is most delightfully refreshing.

This freedom has been enhanced by the wonderful climatic conditions that so universally lure people out of doors into gardens that can be enjoyed and worked all the year round. House and garden are lived in as a unit and are more and more planned as such even in the more modest homes. Patios, open to the sky, function as living rooms, pergolas as dining rooms and porches as sleeping apartments to such an extent as to give an amplitude, freedom and beauty to home that is far more difficult to achieve in more rigorous climates.



MRS. EASTON'S WALLED GARDEN



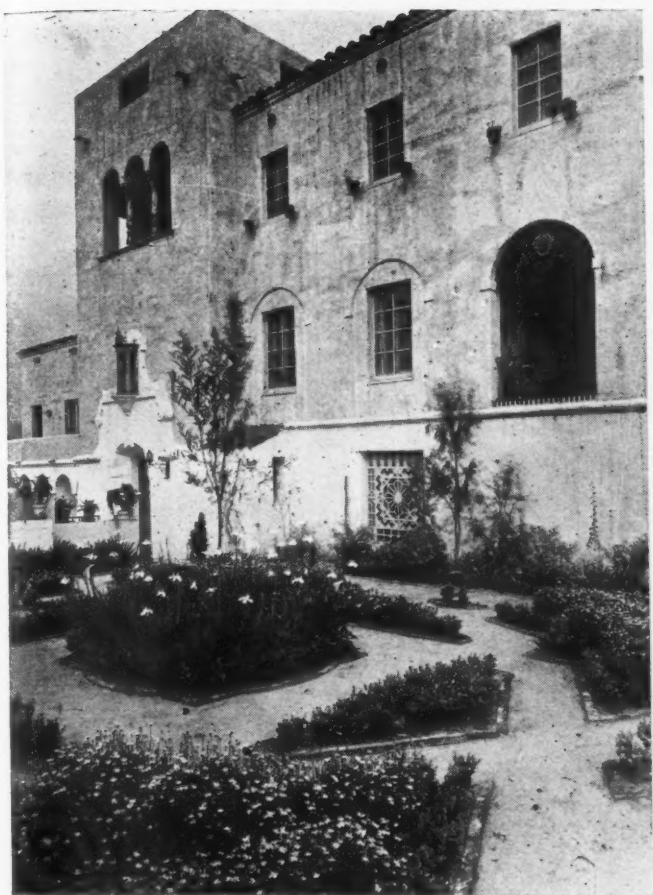
THE SIDE OF MRS. EASTON'S HOUSE

These foregoing conditions re-act on social conditions, breaking down false restrictions and formalities and substituting an attractive, exuberant out-in-the-open type of community life that is producing a civic betterment through free and friendly co-operation and a striving after the realization of ideals fostered by conditions.

This heritage which Californians have, they are more and more awake to as their travels or new comers call attention to existing contrasts; to the greater problems or restrictions of other portions of the country. This awakening, especially among the older residents, to their great good fortune, is bringing with it a new and wholesome sense of responsibility for the future of their heritage, as it touches the outward aspect of things and their social progress. This factor has contributed largely to their latter day willingness to turn resolutely away from the strongly individualistic and sometimes rather self-centered attitude of the past and join hands under an intelligent, specially trained leadership toward better architecture and a more cautious conservation of natural resources effecting that architecture. In other words, the pioneer days are over and that



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A PARTERRE IN MR. ELTINGE'S GARDEN

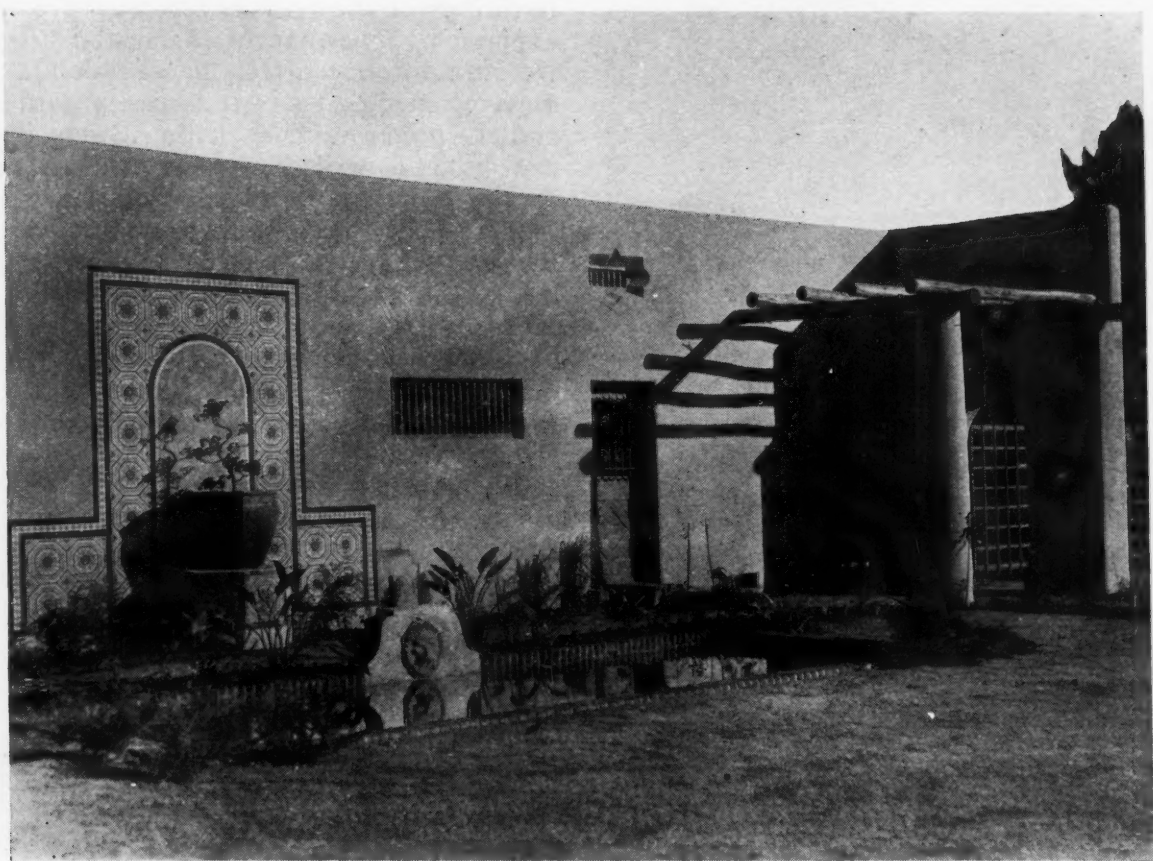
indominable spirit of those days to which we owe so much, is giving place to the more permanent, constructive work for the future. Where the pioneer in the vast, rich, new territory was dominated by the natural luxuriance and led into extravagant methods of attaining his own hard-fought-for goals, through his own work; now, with a denser population, with the roughest preliminary work done, and face to face with the costs of those preliminaries in natural beauties, there is an anxiety for the future building coupled with a gratitude for present blessings that promises well for California's taming time and has enabled her people to adopt the ideals of New England along with the spontaneous freedom of the West.

It is this combination that has been adjusting itself through what might be called the transitional period of architecture in California. That period is not completely over but there are everywhere encouraging signs and those who are sensitive to beauty in architectural design and structure are certainly justified in their hopes that a more permanent order of things is with us, and even though it is in its infancy only, it promises much.

And how thankful we can be that the buildings of the transitional period were not expressed in permanent materials! As it is, we find ourselves free to abandon a great mass of mediocrity. It is easily torn down and forgotten. That little which is good can be and will be preserved. Generally speaking, it may be divided into two groups—those buildings which are inherited from the early Spanish padres and those which have been transplanted more directly from New England or Europe. The first group provides a type which, especially when combined with the Mexican or Spanish Colonial prototypes, comes nearest to being indigenous and is therefore for historical, sentimental and practical reasons, a proper type on which to base the future building of the native sons. But, for those countless new comers there must for years to come be an assimilation with adaptations of other styles in order to give those from afar a sympathetic background. This, fortunately, can be appropriately done, as scenically and climatically, Cali-



MR. ELTINGE'S BREAKFAST ROOM



THE POOL IN MRS. HALLIDAY'S GARDEN, SANTA MONICA



GARDEN DOORWAY, MR. DAVIS'S HOUSE

fornia reproduces the best in many lands and as long as she is, in a sense, a melting pot socially, the architecture should express that fact. As time goes on, no doubt, the people will become more homogeneous in race and back ground and their homes will then take on a style typifying them in a true California architecture. But this complete unity is remote and what to some critics seems to be confusion in the present use of many styles and variation of styles, we shall have with us for years to come; and properly so, since to be truthful architecture should express the people. So, one might look at the present work as so many preliminary studies for the more permanent, unified architecture of the future. And surely with such a promising beginning, that future looks bright. While it is not to be inferred from the foregoing that perfection is in sight or that all Californians have awakened to the possibilities at hand, the leaven is very vigorously at work.

The steady improvement in quality and the great growth in quantity of well conceived homes in the State has been ably portrayed in the press of the entire country, and this forms one of the most powerful and attractive advertising mediums possible. Thus



## THE BUILDING REVIEW



THE OUTSIDE STAIRWAY, MRS. HALLIDAY'S HOUSE

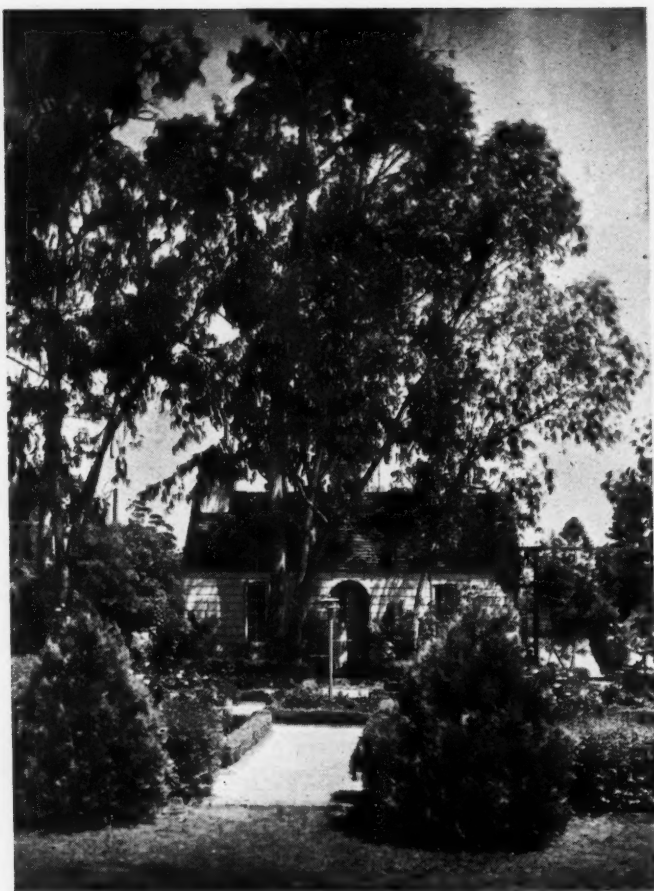
the architect, interesting himself in a whole-hearted way in the difficult and not too remunerative problem of house design is really doing double service by serving both client and community.

Especially has this type of service been of value in Southern California where the phenomenal growth in population has gone hand in hand with an almost unparalleled activity in the production of real homes. The climatic conditions there have been peculiarly adapted to the purpose. But that factor alone could not persuade so many of the tourist visitors to remain. It has been in large measure the captivating quality of the domestic architecture and the ample gardens which has imprinted an irradicable picture on their minds to some day tempt them to return there to live. An example worthy of emulation, this!

It is true that because of the mildness of the climate, these southerners have been tempted to build less well structurally than one would like in many instances. It is true that because of this very climate, the moving picture world has centered there with its great influences toward extremes in picturesque and superficiality. But there is a



MR. DAVIS'S ROSE GARDEN



THE COTTAGE IN MR. DAVIS'S GARDEN

widening circle of professional men and craftsmen with their faces turned toward something enduring, who are achieving real distinction in spite of these influences.

The accompanying illustrations portray once again that quality which is linking itself so definitely with California and attracting such well-merited commendation. Both types of design, that from the Spanish Colonial and that from Old and New England are presented herewith. They are, however, in spite of their parentage and because of their freedom, spontaneity and individuality, truly Californian. With a rapidity hardly equalled in other sections of the country, they have achieved their garden settings. If a few months will produce Mrs. Eastons' house and garden and a few years those of Mr. Eltinge and Mr. Pierpont Davis, what promise there is for their more mature appearance!

The home of Pierpont Davis, Architect, expressing as it does his background, typifies the charm and warmth of the western environment embracing the eastern precedents. It is of inexpensive construction but most carefully handled as to detail, proportion and setting. This quality, combined with the am-

plitude of the garden gives the whole conception a most satisfying appearance. It is but one of the many illuminating achievements of this man and his associates.

The home of Mrs. E. E. Easton is a new house falling into the same category. It still loses much for want of a mature garden, is a bit more radical in treatment, and would have gained in repose if the chimney stack had been tied to the mass of the house by a small gabled roof. But five years from now these points will be appropriately softened with the vines and shrubs already starting and a most attractive result may be anticipated.

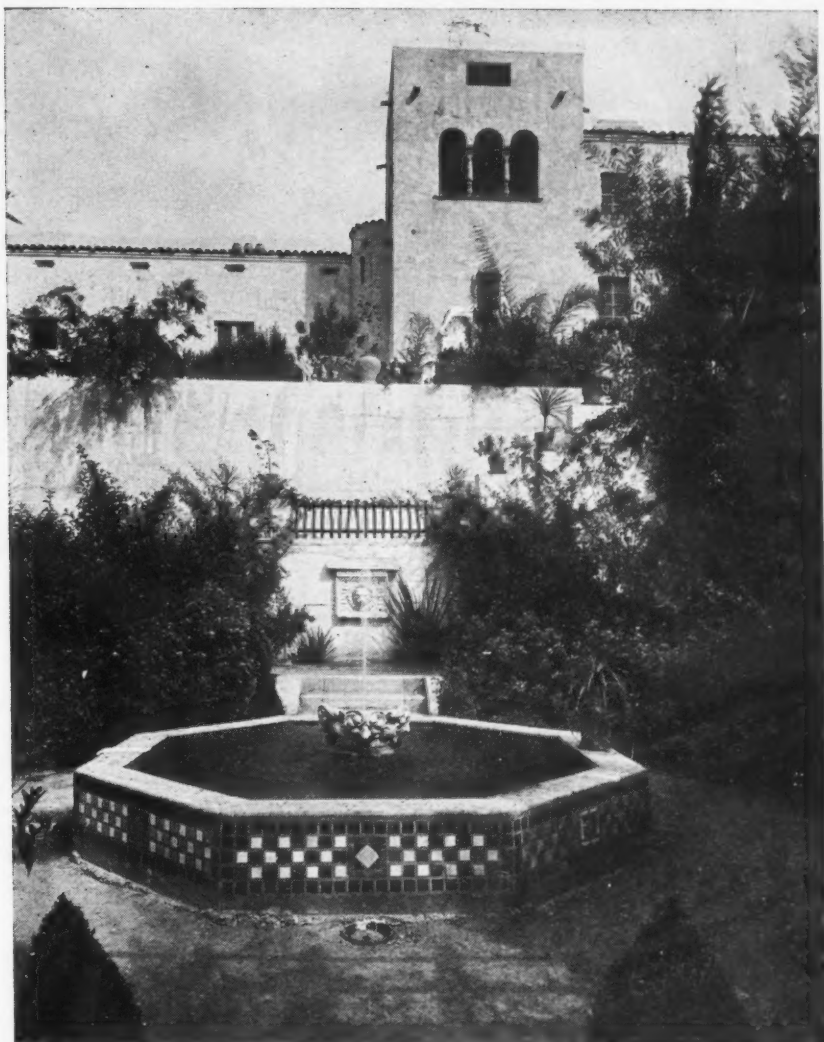
The other houses, belonging to Mrs. G. W. Halliday and Mr. Julian Eltinge are of the more indigenous, Spanish Colonial type; the one a very simple bungalow embracing its walled garden attractively, the other a more pretentious home making an appropriate setting for its owner. In each the effect of quality is gained with tile and well-placed enrichments. In each is expressed the masterly and rather daring work of the new order of things pointing toward a true California domestic architecture.



THE PATH TO THE DAVIS HOUSE



# THE GARDEN



THE OCTAGON POOL IN THE ELTINGE GARDEN

## THE GARDEN AS OASIS

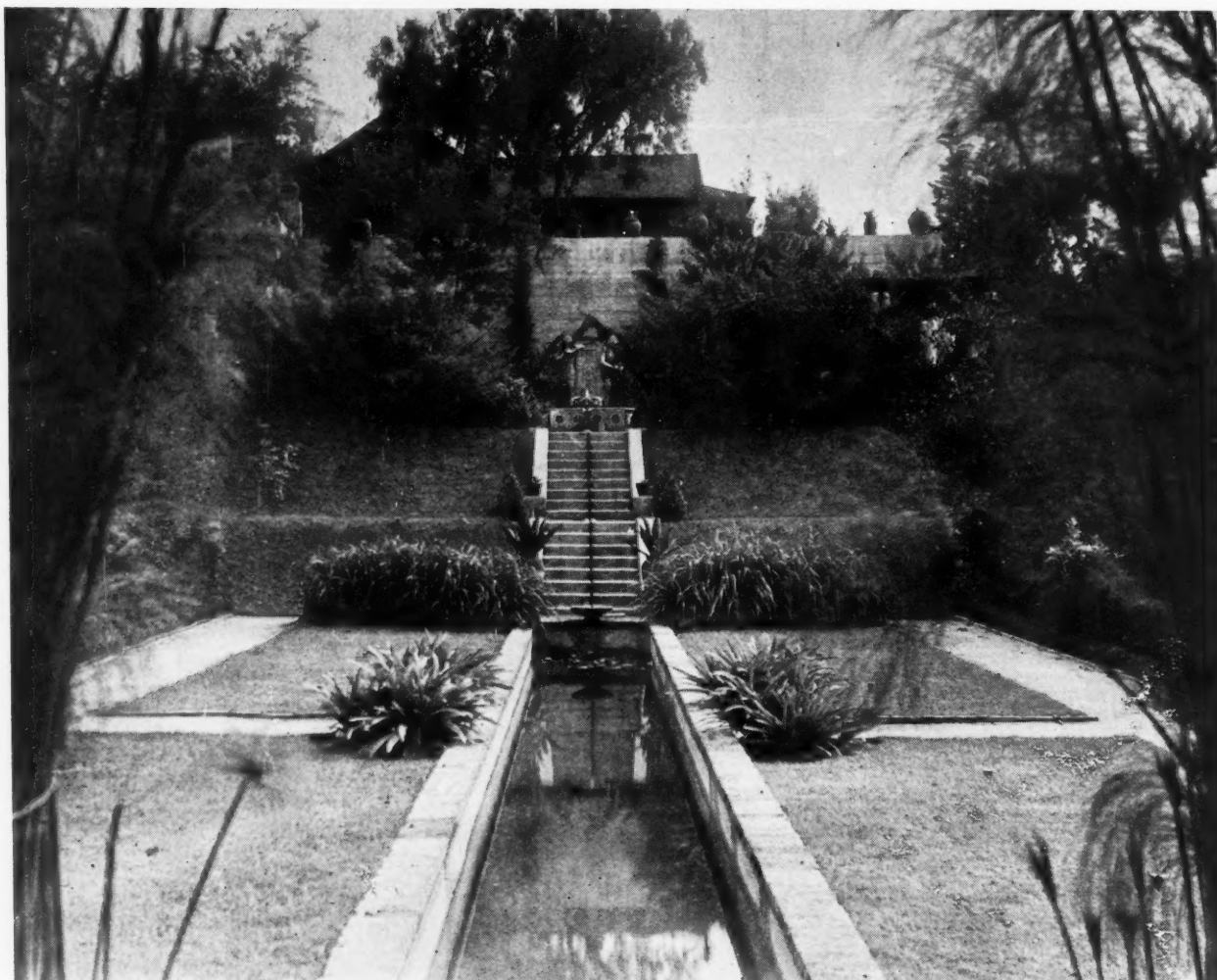
ESTHER MATSON

The garden of Julian Eltinge is a striking example of the garden as oasis. To find such in the vicinity of a vast city like Los Angeles is indeed like coming upon an oasis in a sand-blown desert. Situated just outside the city, it dominates a hill overlooking a jewel-like lake, with beyond views of range upon range of ever-changing mountains. The beauty of it is so unexpected that it quite takes one's breath away. But more than this the place is inspirational as a type essentially befitting the garden-art of the Pacific Coast.

Long ago Charles Eliot pointed out to us the fact that where a country is arid and its natural scenery wild and picturesque the

gardens, which are confessedly "humanized" and personal bits of the scenery, have every reason to be laid out with formality and every excuse to contrast as vividly as possible with the outside world.

This quality of contrast—this apartness—is the very keynote of the mysterious charm which we associate with the world-famous garths of India, of Persia, and of Spain—all lands more or less arid and all wild and picturesque by nature. Historians explain the garden kinship that exists between these countries by telling us that each fell at one period or another of its course under the spell of the beauty-loving Moors. Interest-



THE LONG POOL AND THE WATER STAIRS

ing is it to reflect how now in a distant day and in a far-distant land this same influence should be making itself felt again. Such a pleasure as this gives us proof; and it suggests besides that we are not in the midst of a mere "aesthetic revival" but of a real awakening to care for beauty.

Happily the use of the far-Eastern style of gardening has in California a rational basis, both on account of the physical characteristics of the state and on account of the traditions of the early Spanish colonists. Many portions of the Golden State have an almost uncanny likeness to portions of Spain, while both the laymen and the religious devotees who left such a strong impress on the land's early story brought with them across the sea the ideals of those enclosed gardens and garden-courts which they had known in the mother-country, and which in their turn bore reminiscences of the Orient.

Whence the spell of those gardens? How

was their apartness brought about? Suppose we put some of our questions to the modern example before us.

First of all then, as to its seclusion—see to what an end of charm that is secured by means of walls, of vines, of boundary trees and shrubberies. House walls and garden walls, tower walls, and terrace copings singing together, there we have it—translated into a Gradgrind statement of principles, all count together, the house and garden make a unit just as they did in ancient Persia, just as they did later in the villas of the Mediterranean. This house is close-knit to the garden and the garden to the house alike by the house-plan, by the garden lay-out, and by the various architectural accessories of the garden. They are expressions in different media of an identical or of an almost identical art-concept. The result—fairyland.

Walls, trees, shrubs and close-trimmed hedges co-operate with rare success to isolate



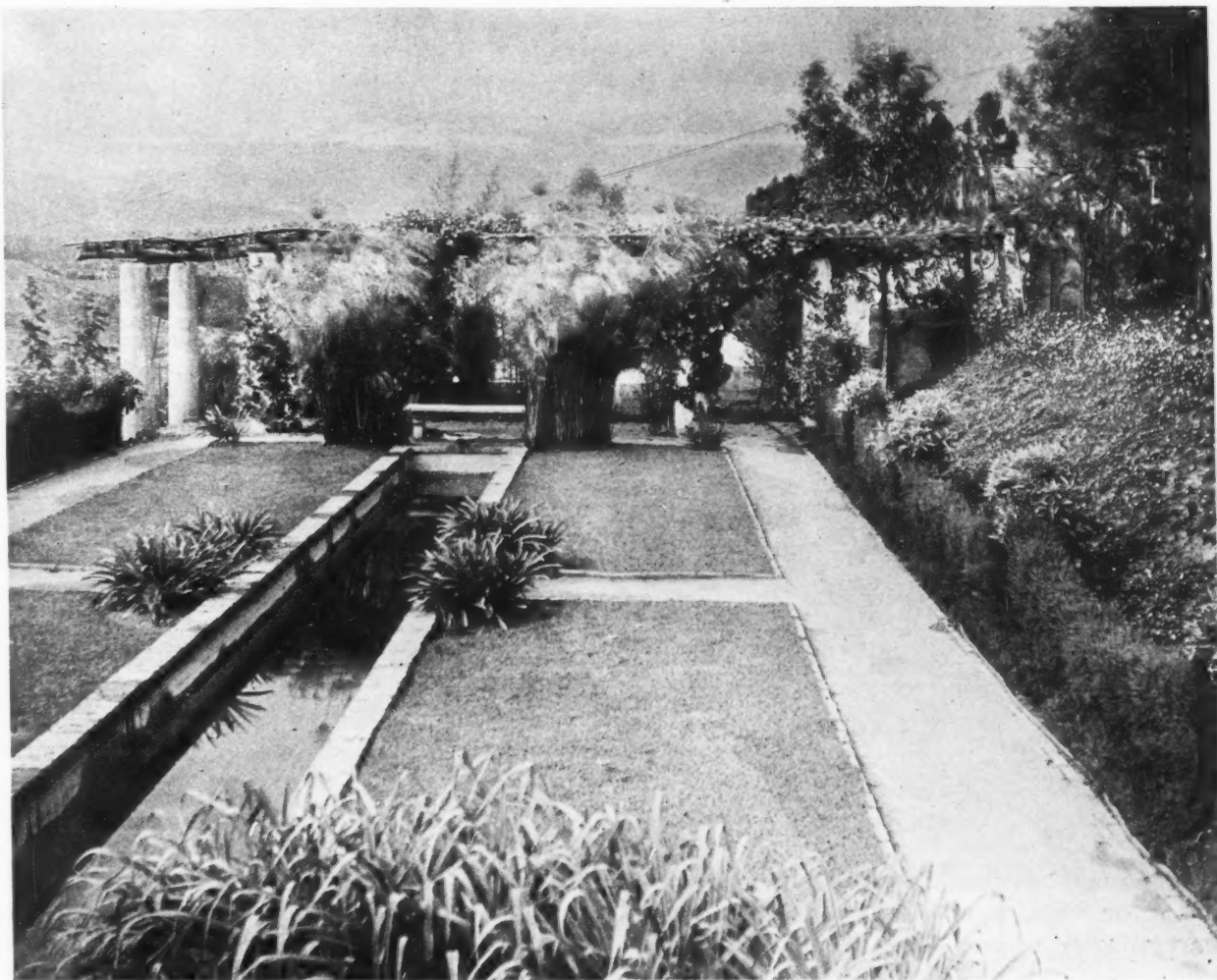
## THE BUILDING REVIEW

this spot from its somewhat heterogeneous immediate surroundings and turn it into a veritable realm of enchantment. All the separate features, intriguing in themselves and each worth study for some special excellence, help to bring about the desired seclusion and give a pardonable illusion at the same time of absolute distance from everything mundane. We are reminded of those fairy rings on the grass that as children we all used to believe in.

To condescend to a more homely figure of speech, this isolation may be compared to the way we use a frame around the picture on our walls within-doors. The frame, we say, makes the separate beauties of the picture count. It concentrates our attention on them and sets them off. Just so because this garden is set apart our enjoyment of it is concentrated and intensified. We discover tenfold more delights than otherwise we might have discovered in the orderly paths, the

happy flights of steps, in the softness of the green turf, in the brilliance of the flower masses, and the tropical waving of papyrus fronds. We are more sensible of the masterly disposition of the plants according to the different levels, and more appreciative of the mystery of the water and its reflections in the long canal that marks the axis of the lowest terrace of all and that provides its center of interest.

The longer we ponder the more we become convinced of the value of co-ordination and of restraint. We are glad that this garth is not as old Sir Francis Bacon put it, "too busie of workes." There are as a matter of fact, architectural accessories many and diverse, rich in color and in fancifulness. But each seems to have a real reason for being and all together they do not clamor for attention nor compete in interest with the horticultural treasures abounding on every side.



THE WATER GARDEN ON THE MIDDLE TERRACE



LOOKING DOWN THE WATER STAIRS

We realize that the many varieties of plants here set before us have been chosen not merely as interesting and pleasing specimens but also as regards their adaptability to ensemble work. Many of these are rare and exotic, many again are fragrant with homely and even humble association.

We revel at every new turn in some new panoramic view and note in what a royal fashion the house dominates the garden as that in its turn dominates the scene. We find that the vistas which stretch so invitingly outward, make only the more surely for content as we look again into the pleasance. The regularity of the plan of the sunk garden impresses us with a "sweet reasonableness." The richly tiled octagonal fountain, the trimness of the clipped cypress hedge

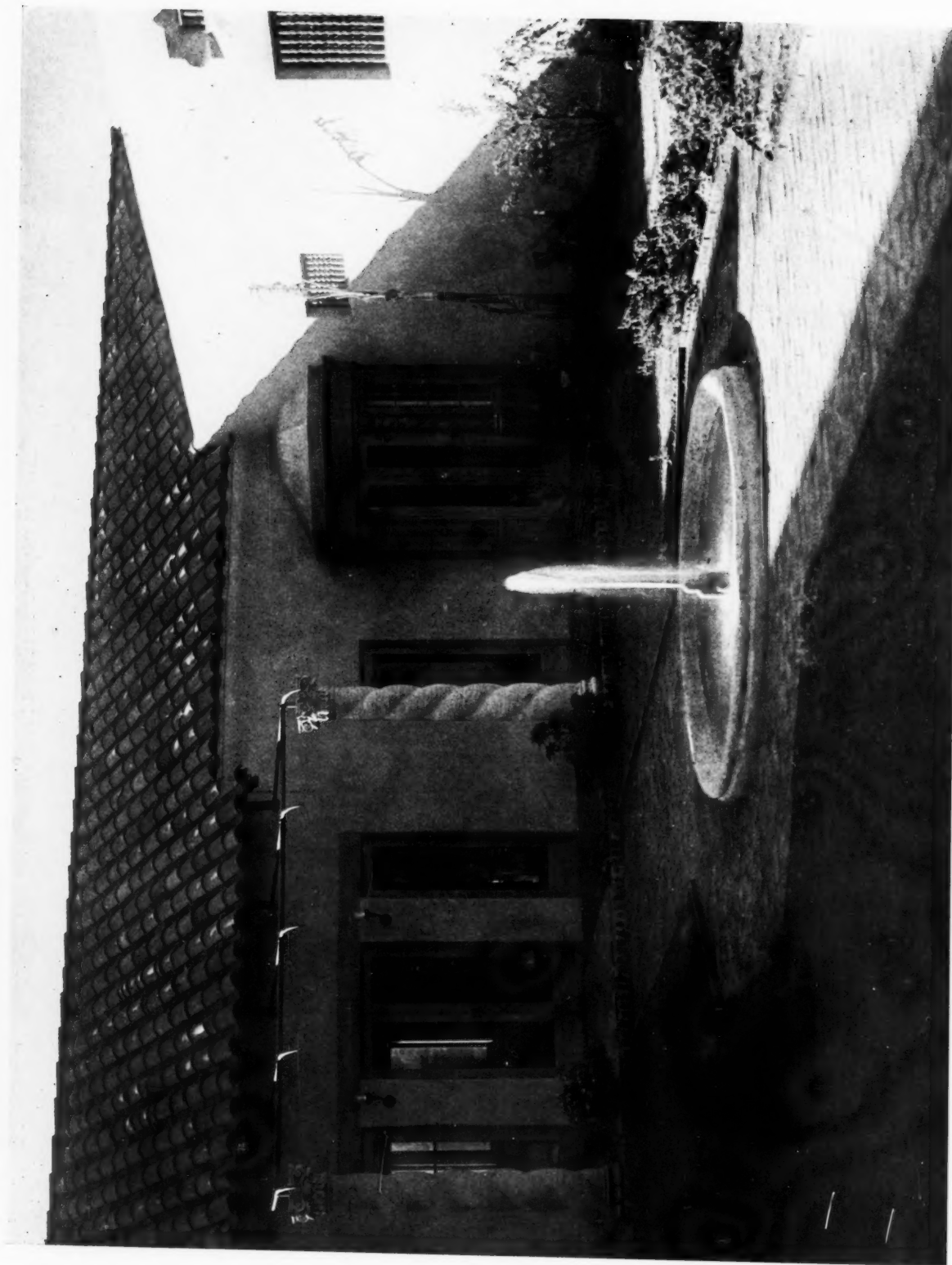
with its orange tree accents, the wall basin with its guarding figures, take their places in the scheme but do not obtrude on us. This—so we come finally to see—is no mere oasis for a traveler to pass through after all, but a place for a man to dwell in. Striking as it does a note of splendor that carries the fancy to Arabian Night dreams, it also possesses every requirement of a modern garden. It will bear the day-light. It would answer perfectly to the ideal of one recent English writer, John Sedding as being "full of intention, full of pains (without showing any), half common-sense, half romance," though some of us forgetting the rules of arithmetic might amend the sentence to "half common-sense" yes, but also full three-quarters romance.



RESIDENCE OF MRS. E. W. HALLIDAY  
PIERPONT & WALTER DAVIS, ARCHITECTS

SANTA MONICA, CALIFORNIA





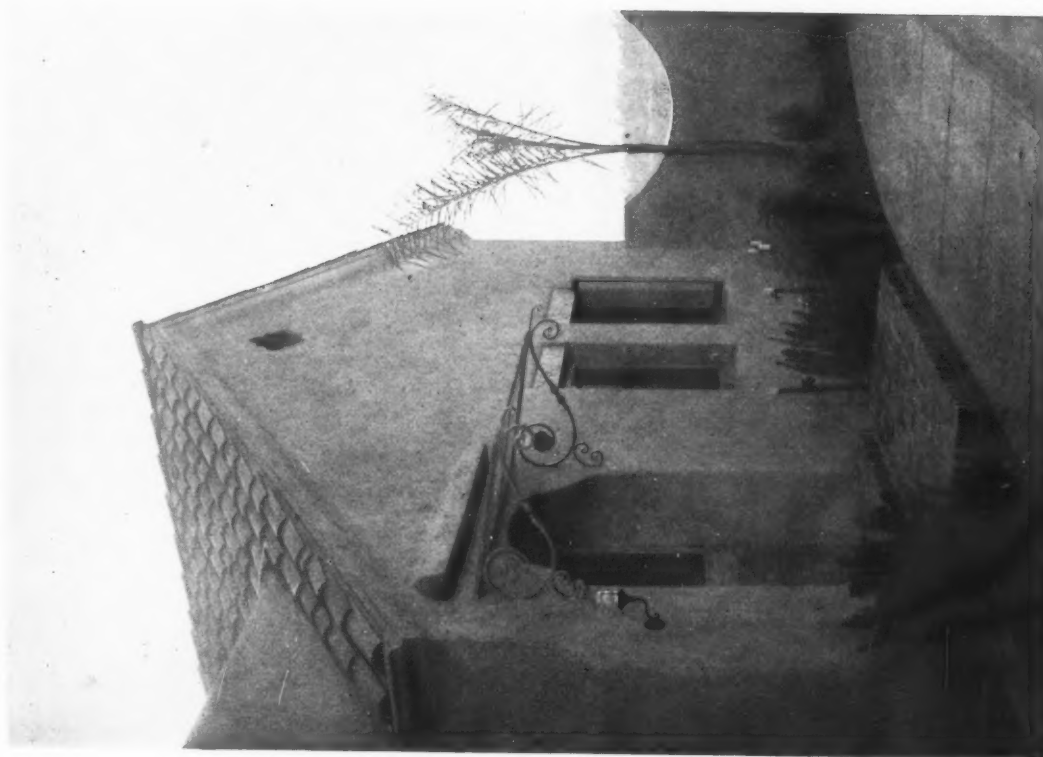
PATIO, RESIDENCE OF MRS. E. W. HALLIDAY  
PIERPONT & WALTER DAVIS, ARCHITECTS

SANTA MONICA, CALIFORNIA





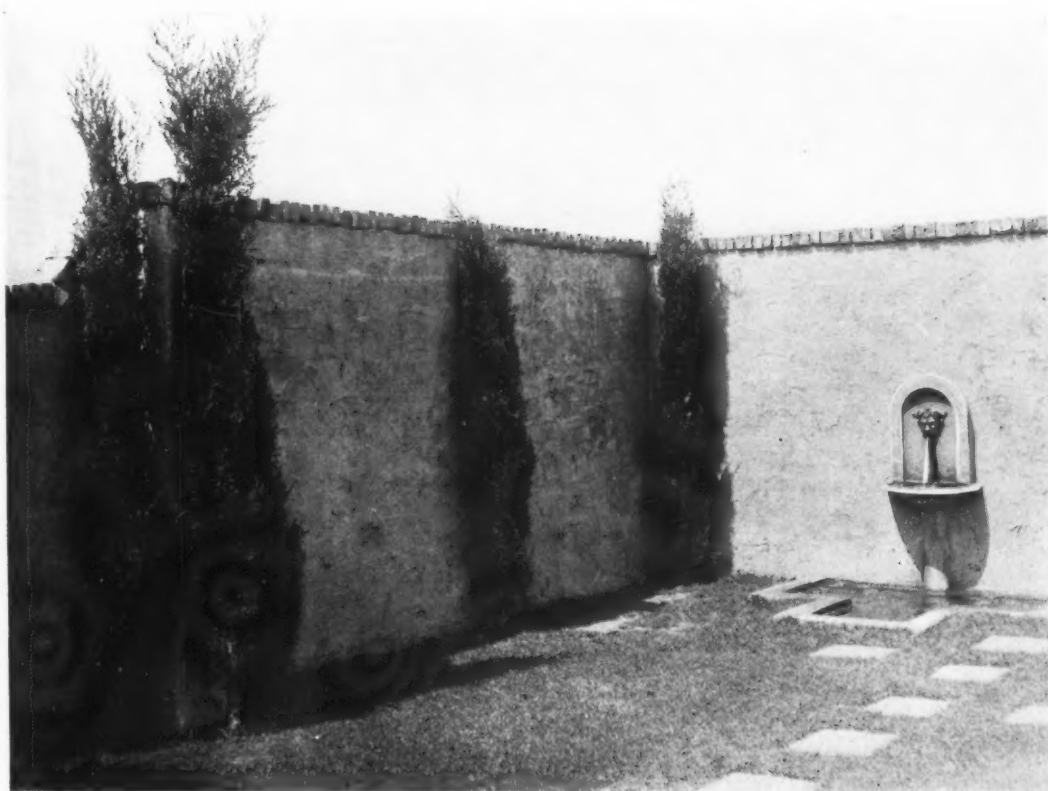
MAIN ENTRANCE  
PIERPONT & WALTER DAVIS, ARCHITECTS



SIDE ENTRANCE  
RESIDENCE OF MRS. E. W. HALLIDAY  
SANTA MONICA, CALIFORNIA



RESIDENCE BUILT FOR E. E. EASTON  
PIERPONT & WALTER DAVIS, ARCHITECTS



WALLED GARDEN BUILT FOR E. E. EASTON

DESIGNED BY MRS. EASTON



LOS ANGELES, CALIFORNIA

RESIDENCE OF JULIAN ELTINGE  
PIERPONT & WALTER DAVIS, ARCHITECTS

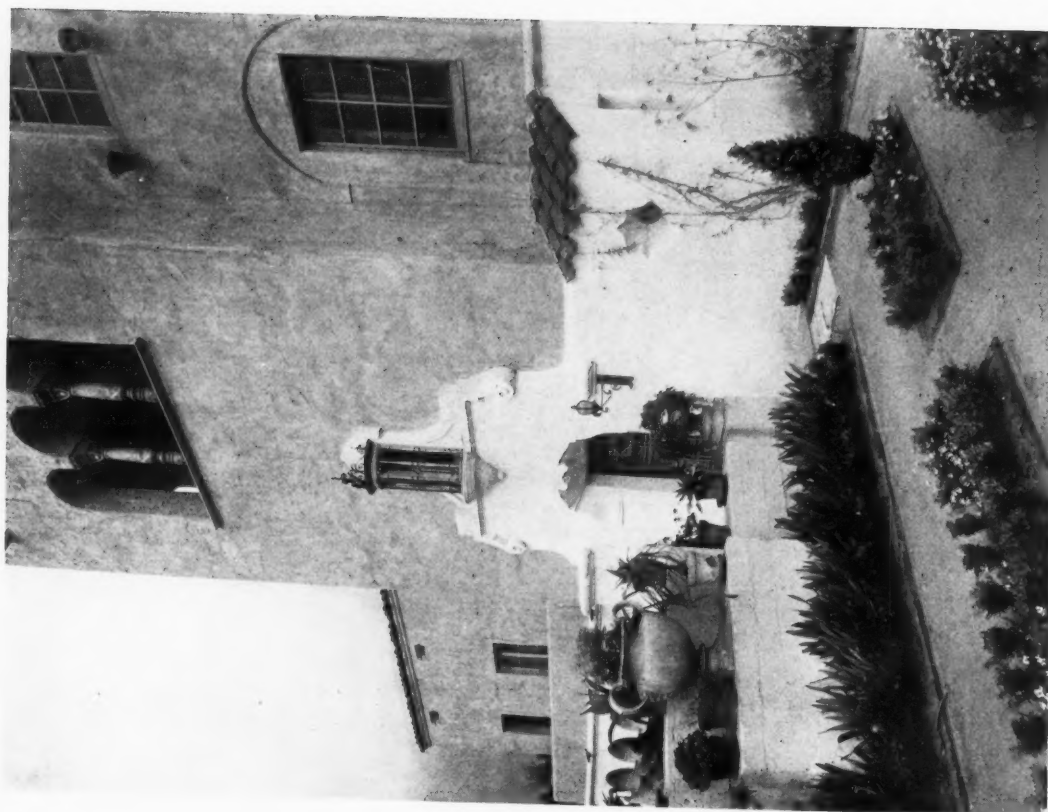




LOS ANGELES, CALIFORNIA

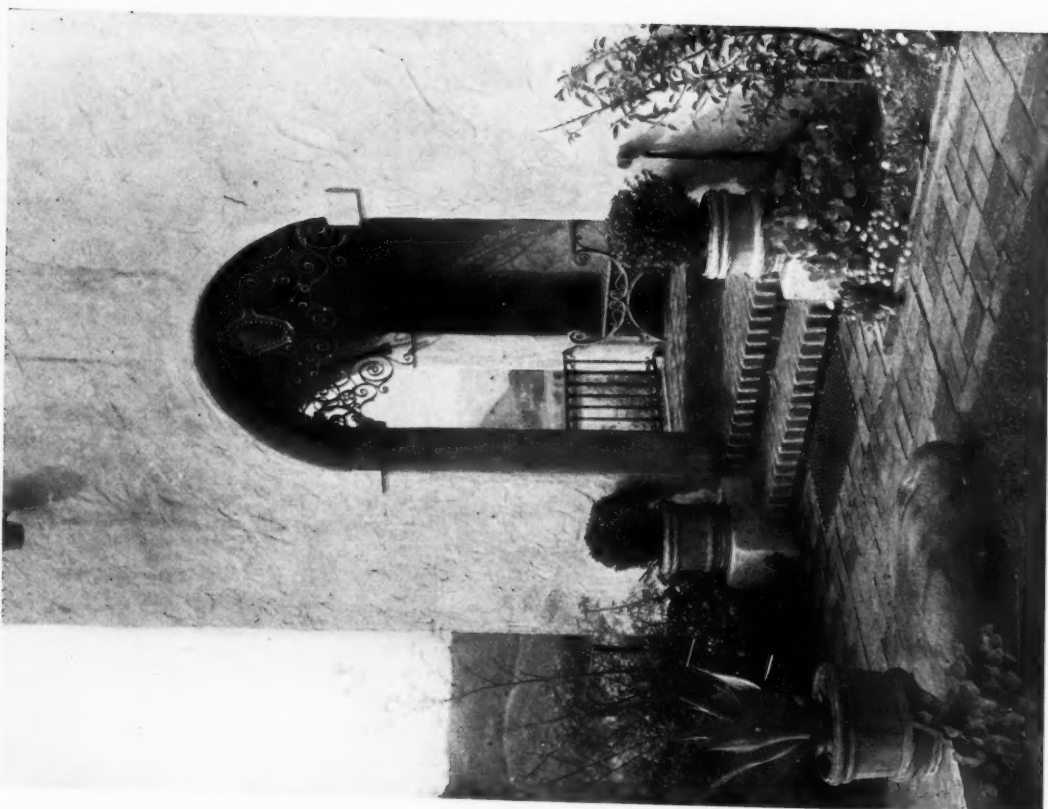
RESIDENCE OF JULIAN ELTINGE

PIERPONT & WALTER DAVIS, ARCHITECTS



MAIN ENTRANCE

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GARDEN ENTRANCE

RESIDENCE OF JULIAN ELTINGE

LOS ANGELES, CALIFORNIA



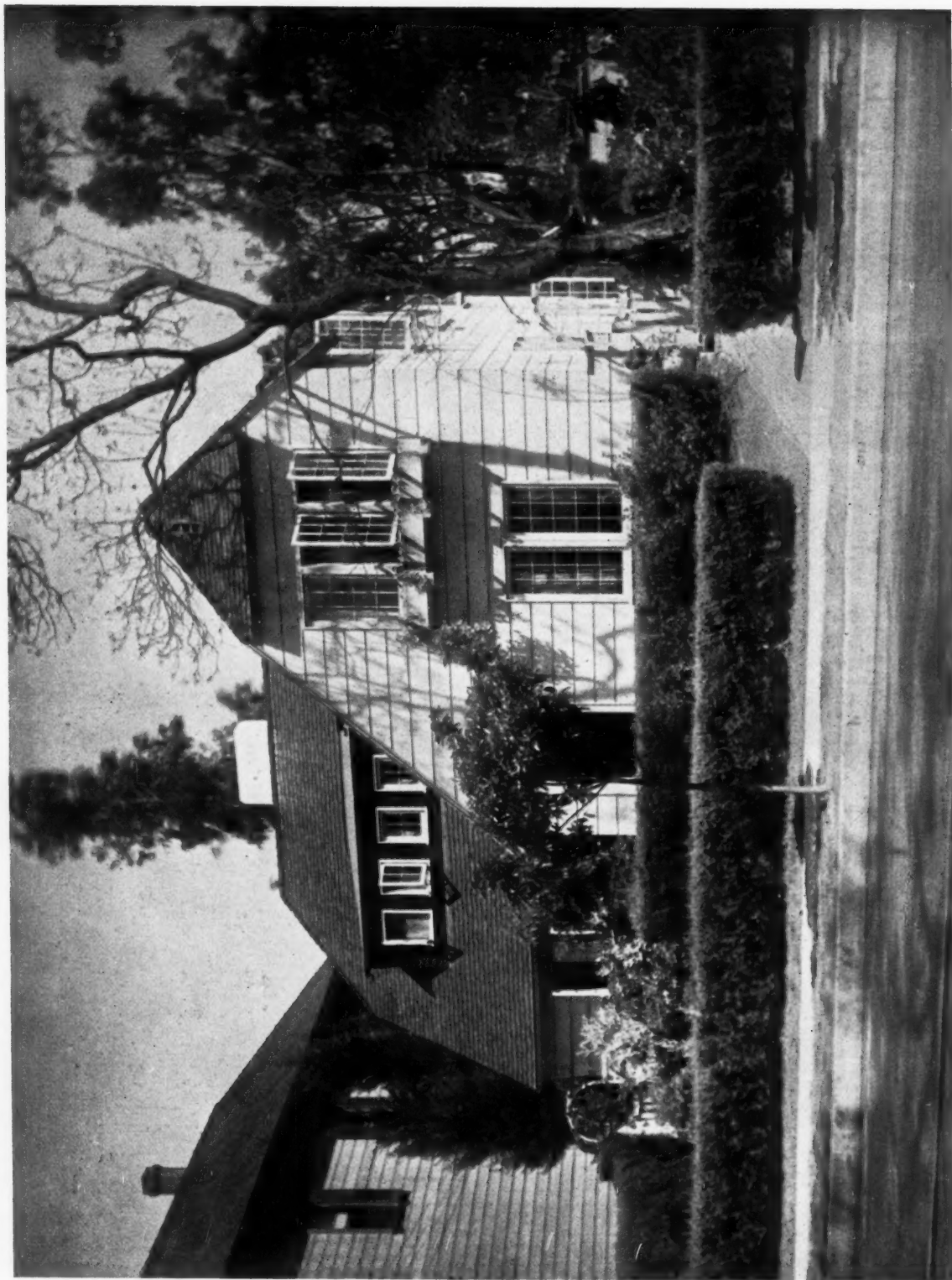
LIVING ROOM



DINING ROOM

LOS ANGELES, CALIFORNIA      RESIDENCE OF JULIAN ELTINGE  
PIERPONT & WALTER DAVIS, ARCHITECTS





PIERPONT DAVIS, ARCHITECT.

RESIDENCE OF MR. PIERPONT DAVIS

LOS ANGELES, CALIFORNIA



DINING ALCOVE



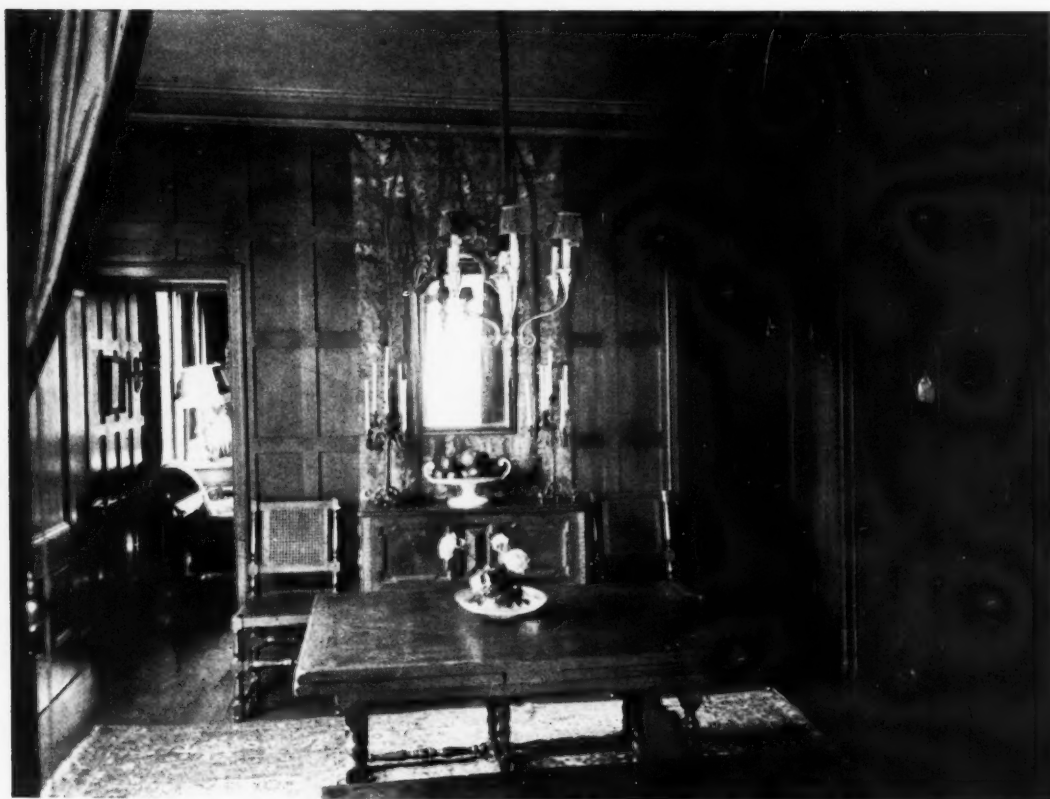
LIVING ROOM

COTTAGE ON ESTATE OF MR. PIERPONT DAVIS.  
LOS ANGELES, CALIFORNIA

PIERPONT DAVIS, ARCHITECT



LIVING ROOM



DINING ROOM

RESIDENCE OF MR. PIERPONT DAVIS  
LOS ANGELES, CALIFORNIA

OWNER AND ARCHITECT



# INTERIOR DECORATION



FIGURE 1

## A LOUIS XV PANELED ROOM

(From Bulletin of Metropolitan Museum)

Every piece of decorative art to gain its full value should be seen only in its proper setting, in the place for which it was originally designed and in surroundings created by the same artistic impulse. The true significance of its design can become apparent only under these circumstances. This is especially true of the freer types of design whose strongly marked stylistic individuality will of necessity contrast violently with objects of a different genre and result in a discord which discredits both types. Here lies one of the major reasons for the disfavor in which the art of mid-eighteenth century France is held by many who know it only through scattered examples, having lacked the opportunity of seeing, as it were, a complete design unit.

It is to satisfy this need and to give an appropriate setting for a part of the Hoentschel Collection that the Museum through the further generosity of J. Pierpont Morgan, has recently acquired the woodwork of a room of the period of Louis XV<sup>1</sup>. The paneling has been installed on the second floor of the Morgan Wing (fig 1). In its original position the woodwork probably made the four walls of a room, but the exigencies of installation have necessitated a three-sided arrangement with the omission of the alcove enframing which is on exhibition close by. It is impossible to say just what the original arrangement was, but the presence of an alcove, about ten feet in width, would

<sup>1</sup>It occupies an alcove 13 ft., 3 in. deep and 21 feet wide. The woodwork is 14 feet, 1 inch high from floor to spring of cove.



FIGURE 4



suggest that it was a bedroom. At the period, even among the lesser society, the latter was used largely for reception purposes, which would explain a treatment somewhat over-elaborate according to modern ideas, as may be seen by glancing at any of the numerous engravings of domestic interiors published during the eighteenth century.

The woodwork comes from a house in the Rue Thorigny, Paris, which is said once to have been in the possession of Madame de Pompadour. Thus it comes from the quarter of the Marais, occupied in general during the period by the lesser nobility and the richer bourgeoisie, or upper middle class, and it was probably for a family of the latter class that the room was made, somewhere between the years 1740 and 1750. We cannot of course judge such a room by the ultimate standard of the princely work at Versailles carried out by Verberckt and the brothers Rousseau, or even by the gorgeous decoration of the Hotels de Rohan and Soubise in the same quarter. Too often, however, we are blinded by the superlative qualities of creations of this type, which are of course few in number, and fail to see and appreciate the quality of the work done to supply the needs of a slenderer purse and humbler taste. The new room is a good example of this latter type and shows to what a degree of excellence the better class of popular work had attained at this date, following in its own way the tradition and developing standard of the court.

The architects of the day furnished for the smaller work oftentimes but the slightest indication of the interior treatment of the rooms. These were completed by the "menuisier" who was both carpenter and carver, either from the verbal instructions of the

*Planche 57*

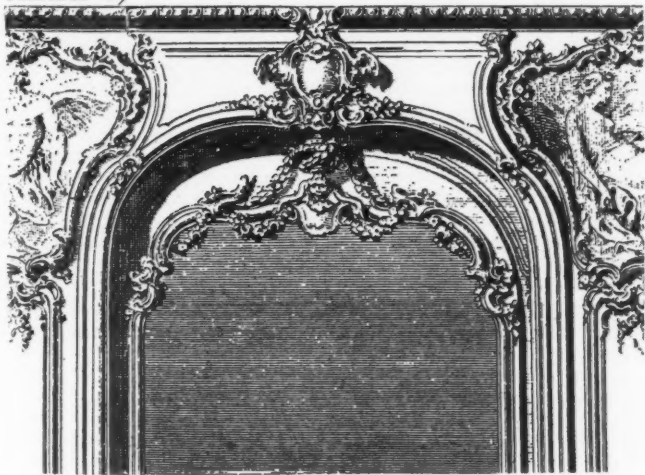


FIGURE 2

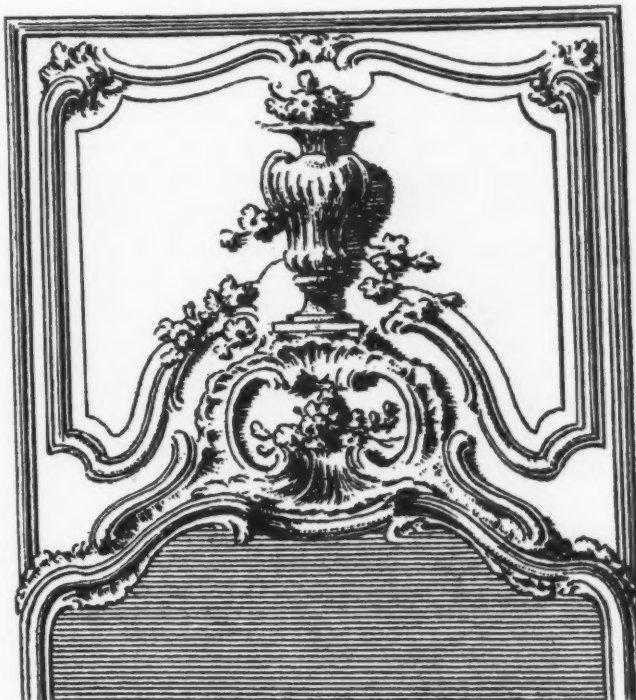


FIGURE 3

designer or following his own invention stimulated by the various engraved designs published for this purpose. This free method tended to develop the individuality and judgment of the worker and is responsible in a great measure for the piquancy and unique charm of the work.

In this connection it is interesting to compare the present woodwork with the plates in the "*Traité du beau essentiel dans les arts*," by Charles Etienne Briseux,<sup>1</sup> published in 1752, probably somewhat after this room was completed. Of the two small reproductions given here, the more elaborate (fig. 2) is known to be from the above work, and shows a mirror-head treatment very close in both motive and design to the corresponding detail in the room (fig 5). There is the same juxtaposition of short, crisp curves, a sparing use of the rocaille, and an almost identical garlanded vase with its supporting cartouche impinging on the glass of the mirror. The designer of the second of these two reproductions (fig. 3) is unfortunately unknown, though from the similarity of the engraving and design, it might well be part of the same work. In general design this is even closer to the Museum example and is evidently the solution of an identical problem.

In nearly all the designs in this work of

<sup>1</sup>Charles Etienne Briseux, architect and writer on architectural theory born at Baume les Dames, Franche Comté, in 1680, died at Paris in 1754.



## THE BUILDING REVIEW

Briseux the same feeling of scale, of composition, and of design idea occurs, showing quite a characteristic individual style. This character, in its slight tendency to heaviness of ornament, occurs very evidently in the major panels of the room and is perhaps one of the less agreeable features of the design. In its original state, however, with the mouldings picked out in gold against a light neutral tone background, this may not have been so apparent, as a strongly marked division between the glass and painted surfaces may have been necessary in the design. The rather unusual forms of the door-head and the overdoor panels, while finding no absolute parallel in the Briseux engravings, show clearly the same feeling and spirit. Internal evidence of this sort is rather slender basis to warrant a statement that Briseux was the architect, as similar forms and motives appear also in other contemporary engravings. Such is not beyond the bounds of probability, however, as Briseux was a practising architect, being known to have built a hotel in the Montmartre district for the Fermier Général d'Augny, besides being the author of several architectural treatises which gave him considerable contemporary reputation.

While keeping the same feeling, the plates in Briseux's publication all show a style slightly more advanced than that of the room and were probably the result of some years of previous experiment in practice, doing work which must have had a strong resemblance to that of the Museum acquisition and at the same probably exercising a considerable influence over his contemporaries, both professional and craft. This seems sufficient justification in any case for placing the room in the style of Briseux as representative of the more restrained and architectonic school which opposed the excesses of Meissonnier and is far more typical of the general cultivated taste of the period.

From the standpoint of design alone a



FIGURE 5

great deal can be learned from the study of such examples, where the essentials in the design are not obscured by elaborate details. In this piece the delicate vigor of the work in the small panels, especially the pilaster strips, is worth careful examination. As in the best work of the period, harmony is obtained largely by the careful adjustment of curved lines of the same scale arranged in balanced series. Each design unit is thus composed of a number of opposed movements, no one overwhelming the other, but rather each converting its neighbor in turn, resulting in a whole static in effect but dynamic in quality. The subtlety and delicacy with which this idea is carried out forms the basis of excellence in all work of this period. The eye is led swiftly from point to point and never permitted to be bored, but on the other hand never permitted to be distressed by unmeaning violence.

—M. R. R.

### WILLCOX HONORED

W. R. B. Willcox, with offices in the Empire building, Seattle, has returned to the city after a month spent in the East and Middle West. He was honored in being the first juror chosen by the Kansas City Commission to pass upon the relative merits of a nation-wide competition for the erection of a peace or liberty memorial. Architect Willcox was secretary to the commission and drew the report. The award was made to H. Van Buren Magonigle of New York City. A new method of selecting jurors was adopted. The commission chose one juror, out-of-town competitors one and local competitors one. These three jurors selected a fourth and the Kansas City Commission a fifth. The work was passed upon by the jurors without any of the members knowing the men. The time given for the preparation of drawings, which period was from February 15 to June 24, had more than half expired before the jurors were chosen. Not more than \$500,000 of the \$1,500,000 fund subscribed by the citizens of Kansas City for the purpose is to be expended upon utilitarian structures to serve the purposes of veterans of the war, leaving \$1,000,000 to be used in constructing a monument entirely of an idealistic nature commemorating peace.

### INDUSTRIAL EXPOSITION NOVEMBER 9TH TO DECEMBER 10TH

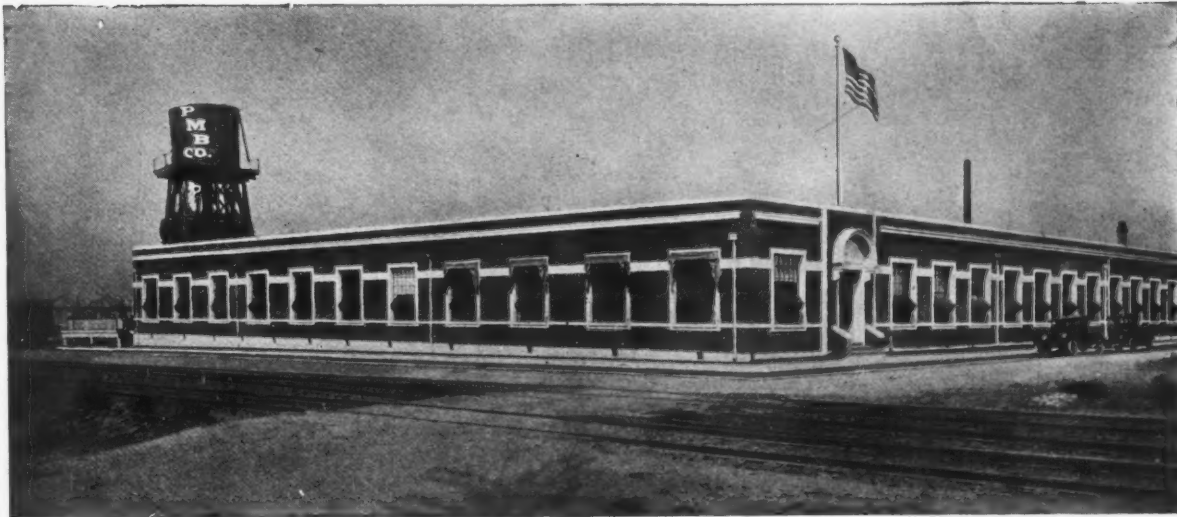
The Central Bureau of San Francisco organizations recently announced that the date for the Industrial and Civic Exposition is November 9th to December 10th in the Civic Auditorium. It was only through the loyal San Francisco spirit of two large organizations which had engaged the auditorium for dates in November that the Central Bureau was able to obtain the auditorium for the exposition which forms a vital part of the San Francisco program of Dr. B. M. Rastall, industrial engineer for the San Francisco Chamber of Commerce.

The two organizations which gave way and postponed their dates were the Native Sons of the Golden West which had planned to hold a bazaar in November for homeless children and the Mystic Shriners, who had chosen a date in the same month for their annual ball. Both recognizing the essential importance of the exposition to San Francisco's advancement, waived their prior rights to the use of the auditorium so that the exposition might have four clear weeks for its educational purposes.

### SAMPLES AND CIRCULARS WANTED

G. F. Ashley, formerly with Palmer and Hornbostel of New York, requests samples and catalogues, especially from western firms, for his newly opened offices, First National Bank Building, Oakland, Calif.

## GENERAL BUILDING NOTES



NEW FACTORY OF THE PACIFIC MANIFOLDING BOOK COMPANY, EMERYVILLE, CAL.

### A WARNING FROM STATE SENATOR ROMINGER

Editor,  
Building Review,  
San Francisco, Cal.

Dear Sir:

Because there should be built up throughout the country a very firm intention on the part of the people to limit government expenditures, both within the nation and the state, I am taking the liberty of calling your attention to the very serious financial condition which California faces during the next two years, in the hope that any proposed new projects requiring funds may be at least delayed until it is possible to cut down some of the enormous expenditures and consequent taxes with which California is faced.

I am rather of the opinion, if a real appreciation is had in California as to what our financial condition really is, that there will be an even stronger reaction against the expenditure of funds than there is at the present time. Frankly, the condition is very serious, and I believe that the facts should be widely disseminated.

In spite of the fact that under the provisions of the King Tax Bill California will collect from corporations, banks, insurance companies and franchises the largest state tax in history, the state has entered upon a new fiscal year confronted with a constructive deficit of more than \$2,917,845.25 for the biennial period. This is shown by a recapitulation made of all the apportionment measures passed by the legislature and signed by Governor Stephens, which total \$91,690,326.09.

A deduction of \$2,635,000 from this figure, however, should be made because this amount of money authorized by the present legislature will be paid in future years. This leaves a net authorized incumbance on revenues and surplus for the present two year period of some \$89,000,000.

The total estimate of revenue for the general fund is less than \$80,000,000, while the budget estimate of surplus totals \$7,000,000, with a possible under estimate of possibly a million more, and therefore provides the state government with total funds for the next two years of \$87,000,000, which leaves a constructive deficit of at least \$2,000,000.

The King Tax Bill is estimated by the State Board of Equalization to bring in \$33,954,544.85, during 1921,

as against \$22,342,961.66 last year, or an increase of more than \$11,600,000.

As a result of this condition, and faced with the knowledge that no additional taxes can be raised from the corporations for at least two years, and with the fact that the people of California will certainly not stand for any additional taxation upon private property, the state of California faces a period in which state officers and legislators must realize once and for all that retrenchment in state expenditures must be made, and that new projects requiring expenditures will not be tolerated by the voters.

As a result of this condition, there is very little chance that the coming special session of the legislature will be permitted or will for one minute desire to consider any legislation whatsoever requiring the expenditure of funds.

It is also equally certain that the people should look with extreme disfavor upon any proposed additional bond issues.

Whether we like it or not, this fact strikes directly at the power development program of the League of Municipalities, for there seems to be no chance for the setting up of any additional board or bureau in California having to do with the floating of state bond issues.

It has become more and more evident during the last sixty days that some plan is to be proposed for development of power within California, founded upon financial co-operation by the state with various cities in carrying the financial burden of this development, and inasmuch as the city of Los Angeles is the largest holder of power sites in California, and would probably be the first to use the state bonding capacity for the development of power in the High Sierras for the city's own selfish benefit, any chance for the carrying of even an initiative measure looking toward the establishment of a state power bureau seems impossible of passage.

Nor is this all. There are innumerable additional expenditures urged and to be urged to eat up the tax payers' money. There are road bonds, building bonds, irrigation bonds, with others too numerous to mention, and I am calling your attention to only one specific case simply in order that the facts as to California's financial condition may be brought very thoroughly before the people.

Yours sincerely,  
J. A. Rominger.





MR. W. C. ALBERGER'S RESIDENCE, PIEDMONT, CAL.

CHAS. W. McCALL, ARCHITECT

#### UNIVERSITY OF CALIFORNIA EXTENSION DIVISION

Courses in Spanish, Italian, French and Japanese are to be started in San Francisco by the Extension Division of the University of California, during the week beginning Monday, August 15th. During the same week there will also be classes opened in electricity, auto shop work for men, machine shop work, and auditing, according to the announcement from the San Francisco office, 140 Kearny street, where registrations are being received for the University extension classes.

The language classes meet as follows:

Spanish—Elementary and intermediate, at 1337 Sutter street, Monday, August 15 at 7 and 8 o'clock respectively. The classes meet on Monday and Wednesday evenings. On Friday evening, August 19, at 7 o'clock, a class in Commercial Spanish will be started by T. S. Romero, the instructor.

French—Elementary and intermediate classes, Abbe Henri Langlard, instructor, will begin Wednesday evening, August 17, at 7 and 8 o'clock respectively. These courses will be held at 1337 Sutter street. An advanced course in French will begin Friday evening, August 19, at 7 o'clock.

Italian—U. P. Maggetti, instructor, elementary on Monday evening at 7, intermediate Thursday evening at 7, at 1337 Sutter street.

Japanese—Elementary at 6:30 and intermediate at 7:30 p. m., Thursday, August 18, at 1337 Sutter street.

A class in auditing, Judson Krueger, instructor, meets at 1337 Sutter street, Friday, August 19, at 7:30 p. m.

University of California Extension classes in machine shop work, electricity and other technical subjects, are announced by the San Francisco office, 140 Kearny street, as beginning during the last two weeks in August.

The machine shop course is the first to start opening on Monday evening, August 15, at the San Francisco Polytechnic High School, with Ralph Weaver as the instructor. This class, which will meet on Monday and Wednesday evenings at 7, is open to all persons interested in advancement as machinists. The instruction is entirely individual, the work being assigned to the student according to his capabilities, be he an apprentice or a master machinist seeking instruction on some intricate machine shop problem.

Classes in electricity start Tuesday evening, August 16, at the Polytechnic High School, under instruction by A. L. Jordan. Classes in both direct and alternating current electricity will be held. On the same evening a class in auto shop work starts at the Cogswell Auto School, Folsom and Twenty-sixth streets.

The University Extension course in the Diesel engine opens Monday, August 22nd, at 1337 Sutter street. This is an intensive study of marine and stationary installations and is given by C. G. A. Rosen. On August 30 a class in Shop arithmetic will start at 1337 Sutter street.





LIVING ROOM, DR. CLARKE'S RESIDENCE, OAKLAND, CAL.

CHAS. W. McCALL, ARCHITECT

## THE POWER PROBLEM

By F. P. GREGSON

**Traffic Manager, Associated Jobbers of Los Angeles**

Both the railroads and steamship lines have announced certain rate cuts between the Pacific and the Atlantic coasts, and there is every indication that rail and water competition in the future will be a very real thing.

At the same time, officers of the Interstate Commerce Commission have just completed a tour of the Pacific Coast, gathering data concerning railroad rates. It would be a point of wisdom on the part of the Commission's Valuation Department to study the question of electrification of roads, for, if the railroads reaching the Pacific Coast are still not to lose business through increased competition with our new merchant marine, the operative costs of the railroads themselves must be reduced—and this not entirely through a reduction in wage scale.

One of the most important items of expense and one that could ultimately be reduced with far reaching and beneficial results to the nation as well as the railroads themselves in the cost of propelling power, i. e., of coal and fuel oil. Approximately one-third of the entire operating cost of American carriers goes to these items.

The fuel oil consumed by our railroads during 1920 was about 42 million barrels. This tremendous tonnage is oftentimes hauled 900 miles before it is made use of as motive power in locomotives. The proportions of fuel, both coal and oil, in the total tonnage movement of the railroads are astounding. The coal haul alone is more than double that of the agricultural harvest and the ore, steel and lumber haul combined.

Why haul millions of tons of coal and oil by railroads at 50 miles per day when we can send its equivalent 180,000 miles a second by high tension current to points

of consumption? Why haul an immense tonnage of fuel 700 miles to Chicago, or 1000 miles to Kansas City, or a similar distance from the Pacific Coast to Winslow and Albuquerque? In the Southwest, the Pacific Coast and the inter-mountain region hydro-electric power must eventually be substituted for the large quantities of oil now consumed by the railroads.

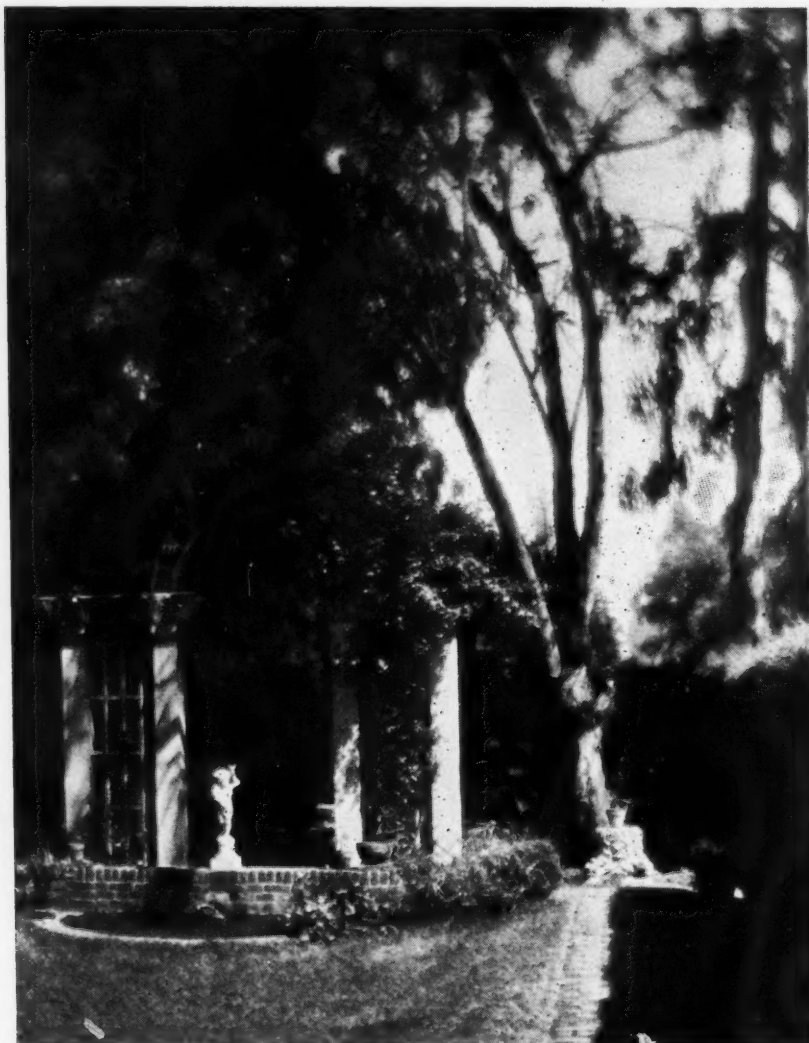
Electricity from the Colorado River, the Sierras and the Rocky Mountains must in the end be used not only to reduce the operating costs of the railroads and cancel unnecessary coal and oil movement on the much overburdened transportation system, but in order to bring about a concomitant reduction in the cost of fuel by releasing to the markets millions of barrels of oil and large amounts of coal to be used in industrial enterprises, the navy and the merchant marine.

Two-thirds of the entire production of oil is used to create energy for transportation. The supply of coal and oil is not inexhaustible. Our western fields will not be able in the future to produce oil in sufficient quantities to take care of the needs of the railroads, the navy, the merchant marine and the industrial enterprises directly dependent upon oil.

That electricity will cheapen railway operation is seen from the following example: The Chicago, Milwaukee and St. Paul line is the first to have electrified 440 miles of its main line running through the mountainous regions of Montana. The cost of running a train of 3,600 tons in this region, figuring on the basis of pre-war prices, is computed at \$1.26 per train-mile when propelled by steam, and 45c when moved by electricity; therefore, according to this example, a saving of 81 per cent. It follows that with lower lines grades than in Montana the saving would be even greater. Furthermore, an electric motor will run 300 miles without a

(Continued on page 39)

## EDITORIAL



THE SUMMER HOUSE IN MR. PIERPONT DAVIS'S GARDEN  
LOS ANGELES, CALIFORNIA

After every great war, feelings of love and sorrow, of pride and gratitude, prompt peoples to erect monuments that the memory of their sons' deeds may not perish from the face of the earth.

One of the most noble and ambitious of these memorials has recently been decided upon by Kansas City. Through a well-conducted competition the city has accepted H. Van Buren Magonigle's designs for a civic center, on the high plateau adjacent to its Union Station.

Like the major theme of a symphony, there rises above the mass of buildings and bluff a lofty, slender tower. In effect it is a pyre, for a perpetual flame is to burn at its crest, "The Flame of Inspiration, guard-

ed by the Spirits of Courage, Honor, Patriotism and Sacrifice, burning forever upon an altar high-erected in the skies, a pillar of cloud by day, a pillar of fire by night. \* \* \* This great aesthetic center, serenely poised on its hill in the city's daily life, with the Memorial standing at its Gates, will be a constant reminder of the dominance of the things of the spirit."

Impelled by this proof of another western city's spirit of patriotism, it is pertinent to inquire what the progress may be with San Francisco's War Memorial. The loud outcries which proclaimed its beginnings have died away. The plans of its promoters are veiled in mystery. Why cannot we profit by Kansas City's experience, and emulate her success in realizing so fine an ideal?





ENTRANCE TO OFFICE OF H. H. WHITELEY, LOS ANGELES

(Continued from page 37)

change, while nine steam locomotives would be used to traverse the same distance on mountainous regions. Electrification will, therefore, mean a saving in the cost of motive power, in rolling stock, in wear and tear, in shops and equipment, in repairs and in man power.

Remembering, therefore, that electricity is cheaper for railway operation than coal and fuel oil, and remembering that in this section of the country (on the Pacific Coast) fuel oil is almost exclusively used for motive power of locomotives—the Santa Fe, for example, having used on its entire line during 1920 three tons of oil to one of coal—it will be appreciated what a tremendous revolution in transportation and a benefit to the country the generation of hydro-electric power and the substitution of it for fuel oil would be.

The present waste in tonnage movement is contributing to the high cost of restricting tonnage space for soil products, by absorbing a great amount of man power which would profitably turn to other occupations, and by being the principal cause of the permanent wear and tear of our railroads.

A good deal of the movement of coal is contemporaneous with the transfer of the harvest. A free avenue for rapid transportation of soil products, particularly in season, would undoubtedly reduce the cost of living. The cultural cost of tree fruits, for example, is a constant figure, the packing cost varies only slightly, but the cost of transport is the largest item of expense in the marketing of California products.

It is clear that when electrification of the railroads reduces terminal expenses—and there is no doubt that the reduction would be about 50 per cent or more—it follows that railroad rates would be reduced by a similar proportion, which in turn would reflect on the cost of living.

The generation of hydro-electric power will not only be a boon to the railroads, but to other enterprises as well. Public utility power plants in this country consumed in production of electricity during the year 1920, 13,090,000 barrels of fuel oil. Of the total production of 43,900,000,000 kilowatt hours, 62.4 per cent was generated by fuel oil, and 37.6 per cent by water power, when the total 100 per cent should be and could be produced by water power.

The problem of securing hydro-electric power is of great importance to the California agricultural and industrial interests as well as to the railroads. Financiers, investors and the public at large must lend their aid, if this problem is to be solved successfully. If the railroads are not to be superseded by water transportation agencies in moving California produced goods to eastern markets, they must see to the electrification of the western division, at least, and this electrification cannot be done haphazardly or by one municipality or state.

Arrangements must be made whereby all of the western states are supplied with hydro-electric power on fair and equal terms. To benefit California, the development of hydro-electric power must not be controlled by any one municipality or by any one state. California cannot benefit by reduced transcontinental freight rates unless the operating costs in Arizona, Nevada, Utah and other states of the Union are taken care of. To benefit California people, California power must not be used by California alone, and if we attempt to grab the Colorado for ourselves we will be losers instead of beneficiaries through such policy.

The California Railroad Commission assures, through the public regulation of rates and services of power utilities, fair play for producer and consumer alike. With such assurance, the public must co-operate with the power companies now in the field.

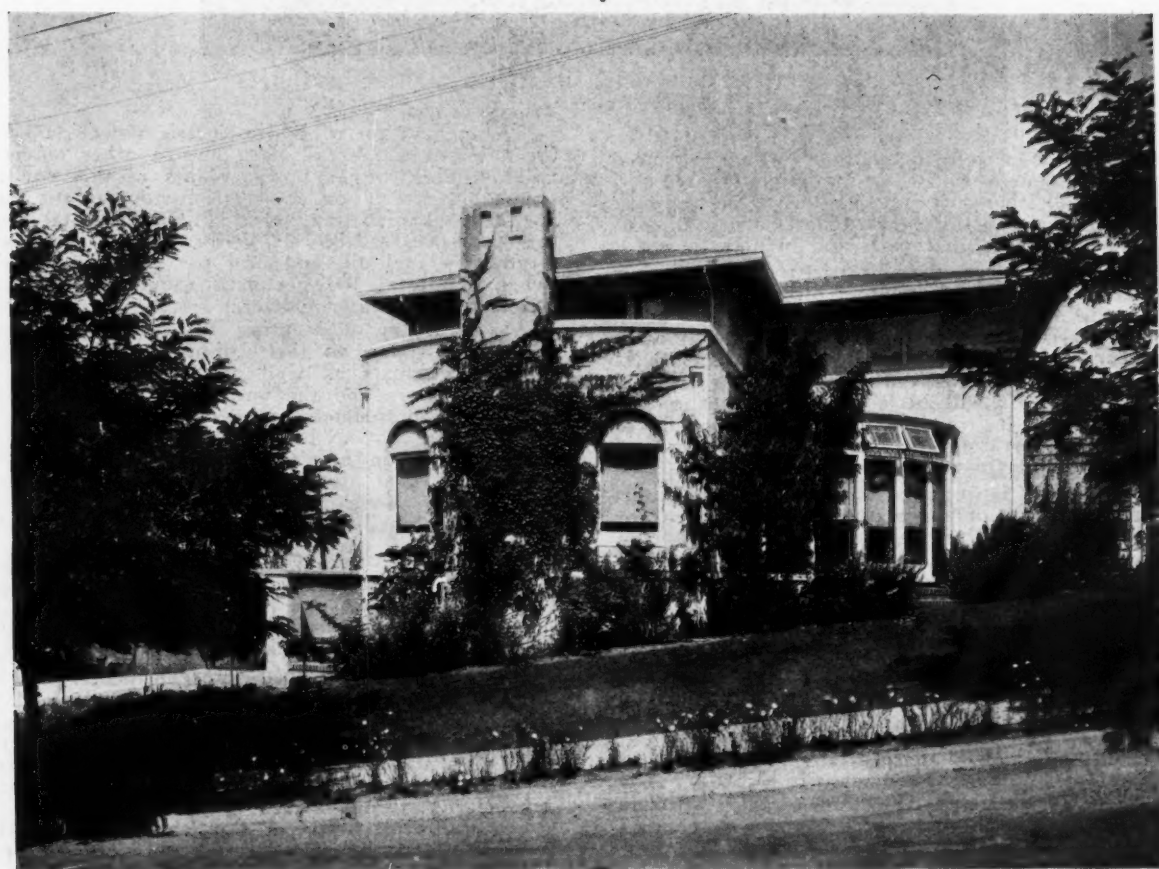


# THE BUILDING REVIEW



RESIDENCE OF MR. H. HELLWIG, SAN FRANCISCO

E. H. HILDEBRAND, ARCHITECT



RESIDENCE OF MR. HOWARD PAYNE, OAKLAND, CAL.

CHAS. W. MCCALL, ARCHITECT